The farced title running 'fore the king.[3],
The throne he sits on, nor the tide of pomp
That beats upon the high shore of this world.
No, not all these, thrice-gorgeous ceremony,
Not all these, laid in bed majestical,
Can sleep so soundly as the wretched slave[4];
Who, with a body fill'd, and vacant mind,
Gets him to rest, cramm'd with distressful bread;
Never sees horrid night, the child of hell:
But, like a lackey, from the rise to set,
Sweats in the eye of Phoebus, and all night
Sleeps in Elysium; next day, after dawn,
Doth rise and help Hyperion to his horse:
And follows so the ever running year
With profitable labour, to his grave:
And, but for ceremony, such a wretch,
Winding up days with toil, and nights with sleep,
Had the fore-hand and vantage of a king.
The slave, a member of the country's peace,
Enjoys it; but in gross brain little wots,
What watch the king keeps to maintain the peace.
Whose hours the peasant best advantages[5].

3 — FARCED title running*, &c.] *Farced* is *stuffed*. The tumid puffy titles with which a king's name is always introduced. This, I think, is the sense.* JOHNSON.

So, in All for Money, by T. Lupton, 1578 :

"——— belly-gods so swarm
" *Farced*, and flowing with all kind of all."*

Again:

" And like a greedy cormorant with belly *farlihrced*"

Again, in Jacob and Esau, 1568:

" To make both broth *tm&Jrrcing,,* and that full deinty "

Again, in Stanyhurst's version of the first book of Virgil:

" Or eels *&r&, farcing* with dulce and delicat hoott ny "

Again, in Every Man out of his Humour:

"--------*Large* thy lean ribs with it too/*

STEEVENS.

* Can sleep so soundly, &c.] These lines are exquisitely pleasing. "To sweat in the eye of Phoebus," and "to sleep in Elysium," are expressions very poetical.

5 * — ^ butrr—little wots •
What watch the king keeps to maintain
the peace,
Whose hours the peasant best
advantages l The sense of